

The

Call Letter

January, 2013
Vol. 39 – No. 1



President
Sid Saul



Vice-President
Mike McCrow



Treasurer
Ed Tom

YOUR 2013 NWVRS BOARD OF DIRECTORS



Recording Sec'y
Charlie Kent



Corresponding Sec'y
Jim Harper



Member-at-Large
Mark Moore

NEXT MEETING: JANUARY 12th

The Northwest Vintage Radio Society

Post Office Box 82379

Portland, Oregon 97282-0379

The Northwest Vintage Radio Society is a non-profit historical society incorporated in the State of Oregon. Since 1974 the Society has been dedicated to the preservation and enjoyment of "Vintage radio" and wireless equipment.

Membership in the Society is open to all who are actively interested in historic preservation. The dues are \$25.00 for domestic membership, due on January 1st of each year (prorated quarterly).

The Call Letter has been a monthly publication since 1974. It was originated with the founder, Bob Bilbie, and our first president, Harley Perkins. Through several editors and with the assistance of numerous society members, the Call Letter has continued to be a publication that informs members of the society's business and that supports the hobby of collecting, preserving, and restoring vintage radios.

Society meetings are held the second Saturday of each month at the Abernethy Grange Hall at 15745 S. Harley Ave. in Oregon City, Oregon. They convene at or about 10 AM for the purpose of displaying radios, conducting Society business, and exchanging information. Guests are welcome at all Society meetings and functions (except board meetings).

Other Society functions include guest speakers, auctions, radio shows, and radio sales which are advertised in the Call Letter and are held in and around Portland.

With each issue of the Call Letter, we remember Jim Mason, a charter member of the society who remained active until his death in 1999. A generous bequest from Jim's estate ensures the vitality of the Northwest Vintage Radio Society, and continued publication of the Call Letter.



Society Officers for 2013:

President	Sid Saul (503)869-5280	saulsidney@gmail.com
Vice-President	Mike McCrow (503)730-4639	tranny53@frontier.com
Treasurer	Ed Tompkins	edtomp@Q.com
Recording Secy	Charlie Kent (503)281-9335	radiogallerykent@qwestoffice.net
Corresponding Sec'y	Jim Harper (503)538-8738	JLHarperclan@aol.com
Board member at large	Mark Moore (503)286-5224	mark@pdxhistory.com
Call Letter Editor	Tony Hauser (503)438-0297	abhauser@aol.com
Librarian	Robert Robinson (503) 255-3585	srrobins@comcast.net

January 2013

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On the cover: Our Board of Directors for 2013 welcoming Sid Saul as our new President.

Monthly Feature: Member's Choice.

Tech Talk: Automobile Radios by Rudy Zvarich.

Visit our web site at <http://nwvrs.com>

and on Facebook:

www.facebook.com/northwest-vintage-radio-society

Next Call Letter deadline: January 30, 2013

The *Call Letter* is the official publication of the Northwest Vintage Radio Society. Circulation is limited to the membership and guests of the Society. The Society is not responsible for the material contributed for publication, nor the quality, timeliness, or accuracy of the items or services offered for sale in the SWAP SHOP. By common agreement of the board of directors, the buyer assumes all responsibility for the satisfaction of any transaction.

From The Editor

by *Call Letter* Editor Tony Hauser

Welcome to 2013, everyone!

A new year also brings our Society a new President in Sid Saul. We congratulate Sid and welcome him to the Board of Directors. We also welcome Mark Moore into his new role as Member-at-Large of the Board and thank him for presiding over the board in 2012 during a very transitional year that saw newly elected and appointed members in every single office. Finally, we all owe a great deal of thanks to Dick Bixler as he exits the Board for the first time since January of 2007!

I would personally like to welcome two new members to the staff of The Call Letter (yes, we actually have a staff now!). Pat Kagi, already a busy man running our wonderful new website, has taken on the role of Membership Chair. Pat will maintain the membership roster and generate our monthly print and email versions of the mailing lists. I also welcome Chris Butler as the new Photographer. Chris will be taking pictures at our monthly meetings, swap meets, and other events. Jay Johnston remains as our *Voila!* Columnist. Remember to send Jay your new acquisitions so we can include them in The Call Letter. Jay's email is withat@msn.com.

We start off this year with a Member's Choice display and a Tech Talk on automobile radios by Rudy Zvarich at our January meeting. January is also an important meeting to attend as it is our annual meeting where any changes to the Constitution are decided. It's also a great time to renew your membership if you have not already done so. We will also finalize our selections for the upcoming Pittock Mansion display. The Society should realize the importance of this display and its potential for exposure of the NWVRS to the general public just as the Mall 205 and World Forestry Center displays did decades ago.

Remember, the dial stops here.

Tony

December Meeting Minutes

by Recording Secretary Charlie Kent

The Christmas meeting of the Northwest Vintage Radio Society was called to order by President Mark Moore on December 8, 2012 at 9:30 am. Members and their holiday guests were warmly welcomed. Voting ballots were passed out to the membership for the election of 2013 officers.

Flyers have been created on the Club's two missing awards from the Grange Hall break in. Dick Bixler offered he has the paperwork to build another Don Iverson Award built from a QST 1931 radio transmitter if anyone is interested.

Minutes

The November 10, 2012 meeting minutes as published in The Call Letter were approved as presented.

Membership

Mark announced Pat Kagi has agreed to be our new Membership Chair. The former member who had the responsibility, Rick Walton, gave Pat a crash course during the meeting of his new duties. Pat should receive any address or email changes. He also is doing the Club website and Google group as well.

WRNO

Blake Dietze was not able to attend the December meeting/party, but it was established Wednesday, December 26 would be the last WRNO.

New Business

The Pittock Mansion will host an exhibit January 1, 2013 through July 8, 2013 titled 'Stereoscopes to TV'. They are asking our Club for six radios for the exhibit. George Kirkwood volunteered to participate.

The Pittock Mansion will hold a reception Friday night, February 1, 2013.

This is Rick Walton's last in-person meeting. The request for a volunteer to take photos that will be published in The Call Letter resulted in Chris Butler volunteering to take the position.

Elections of Officers

Dick Bixler and Liles Garcia tallied the votes. Dick reported the 2013 officers are:

President – Sid Saul

Vice President – Mike McCrow

Treasurer – Ed Tompkins

Recording Secretary – Charlie Kent

Corresponding Secretary – James Harper

A round of applause was given for all officers and committee chairs, which were all new to their positions in 2012. It was also noted that 2012 saw a significant growth in membership to approximately 160 members. Mark Moore thanked several for their help in putting on the Christmas Party.

Monthly Feature

The monthly feature for January will be 'Member's Choice'.

Good and Welfare

Robbie Robinson is back up on both legs and attended the party.

Glen McArthur lost his only son in July.

Following the meeting, Charlie Kent contacted Gordon Phillips who is doing fine and had another event with his lady friend the day of our meeting/party.

Dale Mathews, Memory Lane Motors, passed away.

Estaban Mendoza's step-father passed away and Estaban needs our prayers.

Tech Talk

Rudy Zvarich will give a presentation on car radios in January.

There were between 80-85 members and guests in attendance. The meeting adjourned at 10:00 am to begin our Christmas feast and entertainment.

Dick Karman and Craig Adams showed radio clips from Pearl Harbor broadcasts, and gave the history of the Portland Police Sunshine Division, Meier & Frank, and Lipman Company's cinnamon bear.

Rudy Zvarich relayed a childhood experience from the early 30's of attending a live Oregon Trail Blazers show. Charlie Kent was the videographer of the program.

Mayor Designates KGW Day

by Art Redman

From The Sunday Oregonian, March 25, 1962

Sunday will mark the 40th year (1962) that KGW radio has been broadcasting in Portland. KGW is the oldest commercial radio station in the Pacific Northwest still in operation today, and one of the first one hundred stations in the nation.

KGW radio began operation 40 years ago with only 50 watts of power in an 18' x 18' room in the old Oregonian building clock tower under the ownership of the Oregonian Publishing Company.

It was only two years before that date, late 1920 that radio station KDKA, Pittsburgh, and the nation's first commercial radio station, broadcast the presidential election of Warren G. Harding and James M. Cox to the few radio receiver owner of the day. It was those early days that pioneered the future of radio broadcasting in America today.

Miss Mason Featured

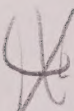
On the memorable day KGW went on the air, the late Edgar B. Piper then editor of the Oregonian, made the statement that "The Oregonian offers the enjoyment of the great invention (radio) to the people of the Northwest with we plan to give you the best in music, addresses by good speakers and news bulletins." without thought of any reward except the pleasure of service to our friends and patrons.

KGW's first program featured the singing of Edith Mason, star of The Chicago Opera, with the accompaniment of George Polacco, conductor of the opera company. The late George L. Baker, then mayor of Portland, was there to hail the new entertainment medium. It was made clear, under the risk of sounding apologetic, that KGW Radio, under the ownership of the Oregonian, was "not primarily for dissemination of news" and that "KGW would not depend on recorded music."

Note: Station KGG owned by the Portland Radio firm of Hallock and Watson was on the air two weeks before KGW with a regular schedule. Also station KGF owned by Willard P. Hawley and designed by Charlie Austin of the Northwestern Radio Company, was on the air beginning on Tuesday March 6, 1922 besting KGW by two weeks.

NWVRS Calendar of Events

Most of the hamfest and ham swap meet information comes from: PNW Hamfair web page at www.n7cfo.com/amJradio/hf/hf.htm

- January 12** **NWVRS Annual Meeting** 10am; tailgate swap 8:30.
- February 9** **NWVRS monthly meeting** 10am; tailgate swap 8:30.
-  **February 16** **Salem Hamfair & Computer/Electronics Swapmeet.**
Rickreall, OR at the Polk County Fairgrounds.
<http://www.w7sra.com>
-  **March 9** **Mike & Key Swap Meet** Puyallup fairgrounds exhibition hall, Puyallup, WA.
<http://www.mikeandkey.org/flea.htm>
- March 9** **NWVRS monthly meeting** 10am; tailgate swap 8:30
-  **April 13** **NWVRS Spring Swap & Sale (new month!)** Times TBD
- May 11** **NWVRS monthly meeting** 10am; tailgate swap 8:30
-  **May 31 – June 2** **Sea-Pac Hamfest** Seaside Convention Center, Seaside, OR. <http://www.seapac.org/>

Tech Tip: Dim-Bulb Wattage

by President Sid Saul

fig.2

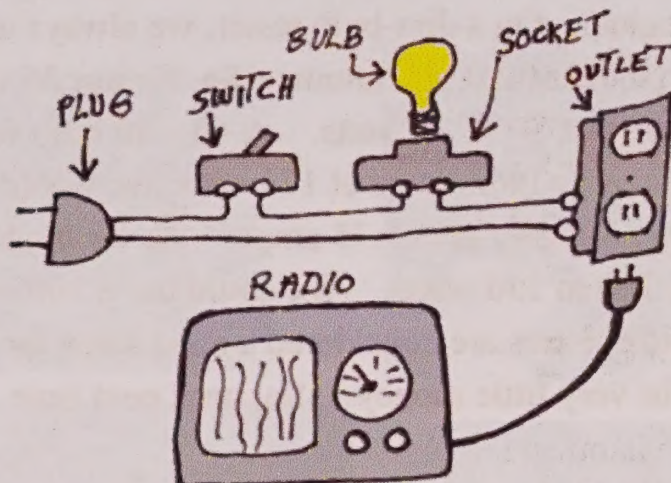


photo used with permission antiqueradio.org

It is always a good idea to monitor the current draw on a piece of old gear on first power up. In-line Ammeters are a must, as we slowly increase voltage with the variac, but two problems come to mind. First, just what amp value are we looking for as the meter increases? Another, how long does it take for transformers, rectifier tubes, and other components to burn up after all initially look good? The meter value depends on the sets rated power found on the back panel or schematic. The time it takes for disaster to occur is the time it takes to look away!

This brings me to our familiar dim-bulb tester in relation to our ammeter. We use our dim-bulb tester; clear bulbs work best, in-line with the device under test fig.2. We are watching for the initial brightness, followed by the bulb glowing dimly. This is our protection from high current due to shorts in the power supply, saving our set from damage. If using a light bulb rated too low, the bulb stays bright regardless if our set is playing normally or not. This tells us nothing. A bulb rated too high, and the result is a shorted radio that burns up before the light glows bright, so no protection again. So, just what

value of bulb do we use anyway? Like the ammeter, the bulb we use is dependent on the sets rated wattage found on the back cover.

Let's assume our small ac-dc radio is rated at 35 watts. For simplicity, I always move the imaginary decimal point two places to the left in my head. So for a 35 watt radio, I would never want to see an ammeter go past .35 amps. Any higher, and the plug is pulled and troubleshooting begins. On a dim-bulb tester, we always multiply the sets rated wattage by 1.5 to 2.0 maximum. So, for our 35 watt radio, we can use a bulb rated from 50 to 75 watts. A 60 watt bulb would work fine. On a large console radio rated at 175watts, we would expect to see the ammeter go no higher than 1.75 amps. As for the bulb in our tester we calculate 260 to 350 watts. We could use a 300 watt bulb in this case. Dim-bulb testers are considered a must-have for the bench, and can be made for very little money. So, until next time.

Sid.



Christmas Party Photos

by VP Mike McCrow and Rec. Secy. Charlie Kent



Play it Again Sam

by David Wise

General Dynamics R-1051/URR

Part I

I bought this radio a couple of years ago from Dick Bixler. It's a military High-Frequency communications receiver, covering 2MHz to 30MHz. It doesn't have a dial, or even a readout in the traditional sense. You enter the desired frequency by turning five selector knobs, for tens and units MHz, MHz, and hundreds, tens, and units kHz. This is NOT a band cruiser! Despite being almost 100% solid-state, at 70 pounds it is still firmly in the "boat anchor" class, like its predecessor the R-390A. It was built from about 1964 to the 1990's, with the last units taken out of service around 2000. That's a pretty long run. Over that time there were nine versions, starting at the no-suffix "plain" R-1051 and ending with the R-1051H. Mine's a plain from near the end of that production, with most components date-coded 1969.

This is the most complicated radio I've ever worked on. Although it's not the first synthesized radio (that would be the National FRR-59), it's the first reliable one, due to cool operation and the longer life of the second-gen semiconductors. It didn't hurt that every last one of the 167 transistors is JANTX rated. (About half are germanium and half silicon.) The R-1051 also has 2 tubes. They are the RF amplifier, as you might expect, making it resistant to overload by nearby strong signals.

The chassis contains the power supply and front panel; the rest of the receiver is bolt-in modules for quick servicing. Three of the decade knobs set switches in various modules, via a baroque arrangement of bevel gears, chains and sprockets, and mechanical shaft couplers. (The chains were a problem in later production when they switched from metal to plastic.) The other two knobs control two motors for tuning the MHz bands in the RF amp and the synthesizer. The modules are: (1) RF amp, (2) Synthesizer, (3) Mode Selector (mechanical filters and signal routing), (4) two IF modules, (5)

Frequency Standard, and (6) Translator/Synthesizer.

Why two IF amplifiers? Because this radio is an SSB machine from the get-go. In fact, it can process lower and upper sideband modulation simultaneously. That's how the R-1051 was usually employed; not for listening, but as part of a digital communication system. Every ship had a rack of these, each feeding modems and crypto equipment which eventually ended up at four teletype machines, clattering out orders from Fleet Broadcast. Each sideband carried four multiplexed RTTY lanes, with lanes duplicated for redundancy.

The Translator/Synthesizer module was designed as a single field-replaceable unit, but it is itself made up of six sub-modules, bolted on a sub-chassis. It was natural to refer to it as the "six-pack". (This is true up to the R-1051F. That model got a total redesign in the synthesizer, and the F, G, and H have a card cage enclosing nine circuit boards. I call it the "flat-top" for its smooth cover plate.) The six-pack sub-modules are (1) 1MHz Synthesizer, (2) Spectrum Generator, (3) 1/10kHz Synthesizer, (4) 100kHz Synthesizer, (5) 500Hz Synthesizer, and (6) Translator. Most of these modules contain several small circuit boards. They really had to pack them in – they face in all directions; sometimes a circuit board is even threaded onto a shaft as if it were a rotary switch wafer.

About half of the transistors (and about one-fourth of the radio's cubic volume) are devoted to frequency synthesis. The overall scheme is triple-conversion, not because three is better than two (two is plenty for image rejection), but because it makes it easier to synthesize. With three separate "local oscillator" signals, the job can be partitioned by decade. The first injection comes from the MHz Synthesizer module and covers the MHz knobs. This injection results in a 1MHz-wide first IF at either 20MHz or 30MHz depending on the band. (You can't use a 20MHz 1IF on a 20MHz signal!) The second injection handles the 100kHz steps and converts the first IF to the second IF of 2.85MHz, 100kHz wide. Finally, the third injection handles 1 and 10kHz, and the final conversion puts out 500kHz. (There's actually another decade. The R-1051 plain can tune halfway between each 1kHz step, so

it has a "500Hz synthesizer". Later versions, from the R-1051A on, have a 100Hz synthesizer instead of 500, giving ten steps between each kHz. This module's output is mixed into the 100kHz injection.)

The signal path is simple. In through the antenna jack, through a relay that cuts out very strong signals from nearby transmitters, into the RF Amp module. There, it goes through two stages of tuned amplification using the only tubes in the radio. Tuning is done discretely, in 1MHz, 100kHz, and 10kHz steps. There's a 28-position turret encircling the rest of the works, carrying little coil-strips like an old VHF TV tuner. The turret is motor-driven and spins around every time you turn the MHz knobs. By the way, those knobs have no mechanical linkage; it's all electrical. They just turn rotary switches that command the motor. Various fixed capacitors are stitched into the tank circuits, depending on the 100kHz and 10kHz knobs, which turn two ten-position rotary switches inside the turret.

From there the amplified RF goes to the Translator, where it goes through the first, second, and third mixers (bandpass-filtered between each conversion), and finally out again to the Mode Selector, where it's routed through mechanical filters and sent on to the IF amps.

The easiest synthesizer to understand is the 1MHz. It's a phase-locked loop, referenced to the Frequency Standard's 1MHz output. Although the radio has 28 bands, the 1MHz "synth" re-uses most of its crystals a couple of times, so it gets by on 17 crystals. The crystal in use is "bent" slightly by a varactor diode until it's oscillating at an exact multiple of the standard. The crystal switch is motor-driven, controlled by electrical signals from the 10MHz and 1MHz knobs.

The other synthesizer blocks all work together, so we have to take them in sequence.

First we should talk about the Spectrum Generator. It is the reference for all the synthesizer modules except the 1MC, which has its own spectrum generator built-in. It gets an accurate signal from the Frequency Standard, and outputs four "frequency spectrums" or "combs". A comb is a signal consisting of a number of discrete frequencies with a constant spacing. It's called a comb because, on a spectrum analyzer, it displays as a series of sharp spikes, or "teeth". For

example, the 10kHz comb has “teeth” that are 10kHz apart. Notice that the frequency of the teeth doesn’t come into it, only the spacing. Theoretically a comb can start at the fundamental and include all harmonics out to infinity. In practice it’s always band-limited. The R-1051 Spectrum Generator puts out combs with spacings of 100kHz, 10kHz, 1kHz, and 5kHz. In the first three, only ten teeth are used; in the last, only two. In each case, the filtering is chosen so that the teeth that make it through are the ones that are actually used on some frequency setting the radio’s capable of.

The first synthesizer we will look at is the 1&10kHz. It’s two in one box. These are not PLLs; they use the Wadley error-cancellation technique instead. Here’s how it goes. Each synth is ten crystals, on 1kHz or 10kHz steps. The two crystals in use are mixed and the result is the third injection. It’s not exactly on frequency; it’s off by however far the crystals are off. But each crystal also goes to another mixer, where it’s mixed with a comb from the Spectrum Generator. The 1kHz oscillator mixes with a 1kHz comb, and the 10kHz oscillator mixes with a 10kHz comb. The output is also a comb, but translated up or down by the crystal’s frequency. This translated comb goes through a filter so narrow that only one tooth comes out. It’s always the same frequency - approximately. And that’s the magic. It’s off by however far off the crystal is, but it doesn’t step up or down as crystals are switched. It’s only the error. The 1kHz and 10kHz errors are mixed, and the approximately 7.089MHz result is shipped off to the 500Hz synthesizer.

The 500Hz synthesizer is PLL. It runs at either 110kHz or 115kHz, locked to the 5kHz comb from the Spectrum Generator. (This comb has teeth only at 110kHz and 115kHz.) How does it choose? The front panel can adjust the oscillator’s free-run frequency to approximately 110kHz or 115kHz, and the loop homes in on whichever tooth is close. The output goes through a digital divide-by-ten to get 11kHz or 11.5kHz. This is mixed with the 7.089MHz error signal from the 1&10, and filtered again. The result is 7.1MHz - approximately. It contains the 1&10 error, and sometimes a 500Hz offset. This goes on to the 100kHz synthesizer.

The 100kHz synthesizer is another Wadley error cancellation job. Whichever of its ten crystals is in use goes to two mixers. One mixes it with a 100kHz comb from the Spectrum Generator. The filtered result at approximately 10.747MHz contains the error. This is mixed with the 7.1MHz from the 500Hz synth and filtered at 17.847MHz. This is finally mixed with the original crystal output, and voila - the crystal error is cancelled out. What comes out is perfectly exact with respect to the 100kHz steps, but it still contains the 1&10 error and the 500Hz offset.

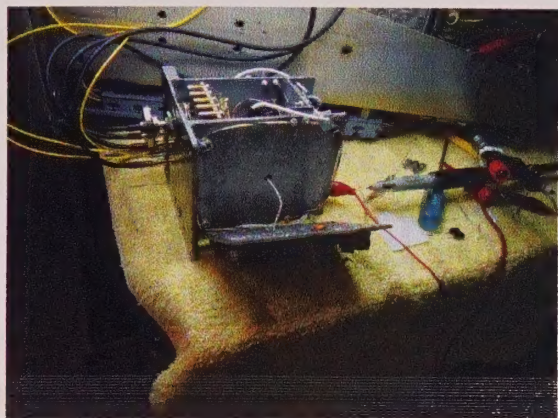
This goes to the second signal mixer. Meanwhile, the error-filled 1&10 injection goes to the third mixer. Between the second and third mixers, the 1&10 error gets cancelled out, and when the smoke all clears away, the radio is tuned to a frequency that is exactly and only determined by the Frequency Standard. If you stuck with me through this, congratulations, you picked it up faster than I did!

I got it sort of working with little more than adjusting several trim-pots in the Spectrum Generator, and behind the front panel (for the 500Hz synthesizer). But of course I was going to do a full alignment anyway.

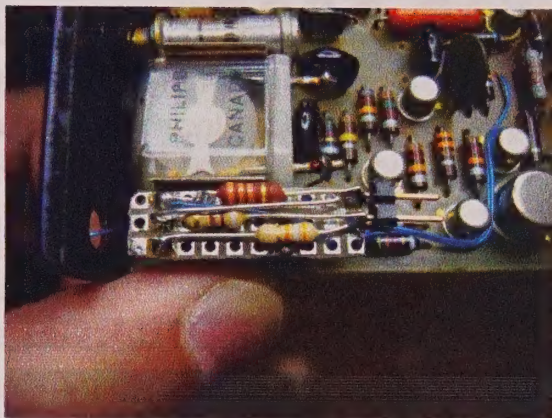
Alignment is mostly effected by adjusting slug-tuned coils. When I aligned the radio, performance improved a lot. Most of my coils seem to have drifted downward in inductance. The slugs are delicate. They have a big slot which tempts you to reef on them with a big screwdriver. Although a big driver is needed, if it doesn't match the slot exactly, including using a hollow-ground tip instead of the ubiquitous solid-ground ones, it's very hard to get away without chipping some material off the edge of the slot. Putting a bit of masking tape over my tip helped some.

A few coils were outside their adjustment range. I was able to work around this by tacking on additional capacitance.

While aligning my two IF modules, which are different part numbers due to the vagaries of depot maintenance, I discovered a factory defect: one transistor was stuffed with the wrong part - an NPN 2N2222 instead of a PNP 2N2905. The reason this was never noticed is that the feature it handles (AGC OFF) is not used in the R-1051 plain mainframe.



100kHz Board



NTC Thermistor Modification

My Frequency Standard turned out to have a cold oven; the thermistor used to sense the temperature was open-circuit. Linear-responding PTC thermistors are thin on the ground (most PTC's are nonlinear "switching" or "resettable fuse" types), so I figured out a way to use a jellybean NTC part instead. (EBay, five for a buck.) It's not a straight drop-in, because not only are NTC's nonlinear, they have much more gain than linear PTC's. Though this sounds like a good thing, it makes the oven control loop unstable, so it oscillates. I had to be clever to watch this, because the period of oscillation is over one minute per cycle. I ended up using a storage scope (a Tektronix 7313 with a 7A22 plugin) running in X-Y mode with a function generator (making a Triangle Wave) driving X at 0.0002Hz. That's right, 200uHz. One sweep takes 40 minutes. Eventually I came up with a combination of scaling and feedback resistors that works great. The oven holds the crystal at its "turnover temperature". AT-cut crystals run high when cold, dropping in frequency as they warm up, and then at some point they go through a minimum and start rising again. If you hold them at that temperature, since the frequency-vs-temperature slope is zero, the temperature sensitivity is also at a minimum here. This crystal is supposed to turn over at 85 degrees C, but according to my thermometer, mine turns at 82 instead.

End of Part I.

Swap Shop

FOR SALE: Thousands of tubes, hundreds of radio parts, panels, meters, surplus, etc. R5-D3 electronic surplus, Bob Lee, 9770 S.E. Stanley Ave., Milwaukie, OR 97222, (503) 513-0410

FOR SALE: ***Portable paint booth perfect for radio cabinets and other small parts. Home made all plywood construction. Exhaust fan with filter, worklight, extra AC outlets, parts drawer. Rolls on casters \$75. Tony Hauser, 503-438-0297, abhauser@aol.com.

Leads and Needs

Questions about restoration of vintage radio? Visit Radiolaguy's web site often for this information plus lots of other interesting displays, photos, virtual museum plus lots of other information on vintage radio and television. Oh, yes, there are items for sale as well and NVRS members get a substantial discount on most of these items. Thank You, Sonny the Radiola Guy

Visit my vintage radio web site: <http://www.radiolaguy.com>

Radio Service

These members have indicated they are willing to perform radio repairs:

Roger Brown - (503) 693-6089

Bruce Baur - (503)-708-4537, brucebaur@comcast.net

Blake Dietze - (360) 944-7172, wb6jhi@ix.netcom.com

Jack Doyle - (503) 305-8097

Pat Hickman - (503) 887-9015 Web: www.classictubeaudio.com

Email: phickman@comcast.net

Jim Myers - (509) 525-6264

Todd Ommert - (503) 246-4141 Web: www.burlingame-radio.com

Email: burltv@msn.com

Tony Ranft - (360) 944-8489 or walterranft@hotmail.com - General repairs.

Dave Wise - (503) 648-0897, david_wise@phoenix.com

If you are willing to repair radios, give your name, phone and/or e-mail, and any comments to the *Call Letter* editor.

The Northwest Vintage Radio Society is not responsible in any disputes arising from services provided by members listed here. By common agreement of the board of directors, the buyer assumes all responsibility for the satisfaction of any transaction.

This Page Under Construction!

A CALL TO ALL MEMBERS:

I NEED YOUR PROFILES!

Since our original map and directions to Abernethy Grange are no longer accurate, and a permanent replacement route is yet to be completed, I have decided to take this space to announce a new idea for a column in The Call Letter: MEMBER PROFILES (or something to that effect).

The basic concept would be to highlight one Society member each month with a one-page profile. It would consist of a brief biography that might include information such as your collecting interests, length of membership in NWVRS, how you became interested in radio and collecting, your work/life experiences, positions held in NWVRS, etc. It could include a thumbnail picture of yourself or maybe even a picture of two of your collection or favorite radios.

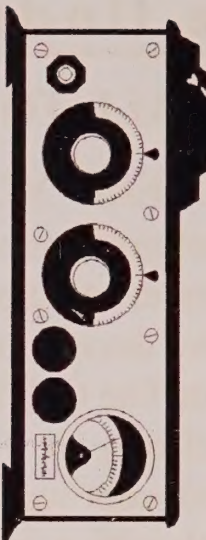
The idea is to give you a chance to introduce yourself to the rest of our members so that we can all get to know one another even better. And since these will only be one page, it should take very little time to write something about yourself.

I would be happy to edit anything you send me for content and length if you want. You can pretty much include anything you like. And if you really don't want to write anything, but would like to share photos of your collection, I can make a column out of that, too! I prefer you send your submissions as attachments to emails, rather than just writing it all down as an email. Word documents are best, but I will take just about any format you like. Please send pictures as attachments and remember, if your picture is already in the roster I can use it, too.

So let's hit the ground running! Email your bio's to me at abhauser@aol.com.



NW Vintage Radio Society
P.O. Box 82379
Portland, Oregon 97282-0379



PORTLAND OR 97282-0379



FOREVER

2012

Keith Perry
2380 Terrace View Dr
Eugene, OR 97405-1414

FIRST CLASS MAIL

97405141480

